They compare
181 the knowledge they have about their environment with the
82 knowledge of the Brazilian settlers. They know the origins
563 and the names of places, things, plants, and animals; the Brazilians do not. The Bororo particularly stress the number of their myths and songs and the beauty of their ceremonies, especially the funeral ceremonies. The Brazilians, they say, bury their dead as they bury their dogs--under earth without any ceremony.

181 That knowledge is highly valued among the Bororo is sub-
828 stantiated by the fact that the chief of a village is always
622 the most knowledgeable man. Social status and functions are
554 connected with particular lineages and transmitted matrilin-
611 eally, but the true influential leaders and authorities are
613 the men who excel in knowoedge; i.e., they know the myths and
538 songs and their meanings; they know the exact sequence of
533 rituals and the important sacred and secret names of things.
788
552 Pobojari, the Bororo village where most of my research
101 was carried out, was situated halfway between the areas under the administration of the Indian Protection Service and the
121 missions. The choice of the village was determined by the fact that Pobojari was the only independent Bororo village, and we thought that it might be the least acculturated. My wife and I moved into the village in December, 1965, and we lived there until December, 1966. From January, 1967, until June we stayed in one of the missions. From July, 1967, to August we lived in Jarudori. Jarudori was once an important Bororo village but today has become a Brazilian settlement.

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Brazil.

776 [821] [756] [715] The sun, being the greatest force in nature known to them, is regarded as a sort of supreme being, or as the seat of supreme power. The sorcerers are believed to enjoy a kind of heaven after death, being exalted to an abode in the sun, calling to mind the heaven of the Incas; but the ordinary Bororó is doomed to wander in the lower regions.

789 534 Besides seeking to placate disembodied spirits, or demons, or "lay the ghost," the Bororó also seek to frighten them away from the abodes of the living. To accomplish this, they make use of a peculiar instrument that ethnologists call the *roarrr*. The sound producer is a slab of wood about half an inch thick, three to six inches broad, one or two feet long, fish formed, and having black spots painted all over it. This is hung to a long cord which is secured to the end of a ten-foot rod; and to sound it, it is swung round and round over the head horizontally. As this slab swings it revolves rapidly upon its axis and emits a series of blood-curdling sounds that can be heard half a mile or more, varying from a loud, diapason, sepulchral moan to an unearthly shriek. This frightful and prolonged wail rises and falls in pitch according to the rapidity with which the instrument is swung, or according to its size. To hear the music (?) of an orchestra of these instruments, or rather, their awful, demoniacal shrieks and wails, gives one most unusual sensations, the remembrance of which can never be effaced. The uncanny feeling is intensified if heard, as I once heard it, while a tropical storm is raging; for the flashing of the lightnings, the ceaseless peal and roar and crash of the celestial artillery, the falling floods and the thickening gloom, played and displayed a terrible accompaniment to the unearthly music.

534 562 788 No female of the tribe, woman or child, is allowed to look upon this instrument under pain of death. The men appear to make new ones when occasion demands their use, and to burn them immediately after the occasion has passed. I entered the great hut once while they were preparing them for a funeral prelude. Profound silence was maintained, and the savages whispered mysteriously the word *bopi*. Certain

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warning calls are given frequently for some hours in advance of the time when the instruments are to be brought into use. Hearing these warnings the females enter their huts, close the openings and hide their heads. The *roarrrs* are always manipulated outside the village up and down through the bush, and at openings in the forest. 534 562 788

Many other tribes have mystery instruments and practice demon music. Wallace, describing those of some Rio Negro tribes, says that their instruments are pipes, or tubes, like great bassoons or trumpets, and produce sounds somewhat like trombones or clarinets. One kind is made of bamboo or palm-stems, hollowed out, while others are made of bark, twisted spirally and have mouthpieces of leaves. Each instrument produces but one note, but several pairs are played at the same time, each pair being of the same size and emitting the same note. A simple tune is played, revealing unusual taste for savages; and though the music sounds strange and wild, it is somewhat pleasing. The musicians wave the instruments about in a peculiar manner, vertically and sidewise, while playing them, and accompany these movements with corresponding contortions of the body. These instruments are considered a great mystery. No female of the tribe must ever look upon them under pain of death. From the first moment this mystery music is heard, not a female, young or old, is to be seen for all have hidden themselves away in the woods. If a female should see one of these instruments, either accidentally or by design, she would be put to death, usually by poisoning; and a father will not hesitate to become the executioner of his own daughter, or a husband of his wife. Even where there is only a suspicion that the instrument has been seen by forbidden eyes, no mercy is shown. 534 562 171

I experienced difficulty in getting possession of two or three of the *roarrrs* for my collection. The Bororó were very reluctant to let me have them, fearing that their women might catch sight of them in some way. But they finally brought them to our hut, one at a time, under cover of darkness, after having borrowed blankets from us in which to roll them, and 126 534 562